W. Sugden
1848.

THE

PSALM-SINGERS's ASSISTANT.

A. 1026.

BEING A

COLLECTION

OF THE MOST APPROVED

PSALM AND HYMN TUNES.

MOSTLY IN FOUR PARTS.

Selected from the beſt Authors, and adapted to the different Metres of the Pſalms of David, and the Aſſembly's Tranſlations; with a compendious Introduction, for the uſe of Learners; and a collection of Hymns, ſuited to the Tunes.

TO WHICH IS PREFIXED

A DICTIONARY OF WORDS AND PHRASES, FREQUENTLY USED IN MUSIC.

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THE SECOND EDITION, WITH IMPROVEMENTS.

PAISLEY:

PRINTED BY J. NEILSON, AND SOLD BY THE AUTHOR.
M.DCC.XCIII.

BRITISH MUSEUM

INTRODUCTION.

SECT. I. *Of the Scale.*

THE end and uſe of the Scale, is to ſhew how the human voice may regularly aſcend and deſcend by Tones and Semitones. The letters or characters, made uſe of to expreſs theſe ſounds, are the firſt ſeven letters of the alphabet, *viz.* A, B, C, D, E, F, and G, naming them regularly forward, when aſcending, and backward, when deſcending; every letter of the ſame name compleating an Octave, or eight, which conſiſts of five Tones and two Semi, or half Tones, which you will eaſily perceive is only ſeven diſtances; but, by naming the letter with which you began, you complete the Octave, and of courſe the voice arrives at the ſame degree of ſound. In the Natural Scale, the Semi-tones are between B, C, and E, F. The Scale made uſe of by vocaliſts, is eleven lines, with their ſpaces (which you may ſee by conſulting page 18) but by a continuation of the above ſcheme, you may carry your Scale to any length you think proper. In the above mentioned page, you may likewiſe ſee the Scale divided into three diſtinct ſyſtems, with their proper cliffs; a Syſtem, or Stave, being five Lines and their Spaces; and if the piece goes beyond the compaſs of five Lines, an occaſional Line is drawn, and is called a Ledger Line. To the letters are ſubjoined four ſinging ſyllables, *viz.* Sol, La, Mi, Fa, which anſwer to all the letters of the Scale; as, for example, each ſyllable anſwers to two letters, except the Mi, which is always accounted the maſter note, becauſe of its inſeparable connection with all regular keys, being always the note, immediately

below the ſharp key, and the note immediately above the flat key. But the proper arrangment of the letters, and their ſinging ſyllables, will be ſhewn afterwards. Meantime, let it be the ſtudy of the learner, to make himſelf thoroughly acquainted with the Scale, as without this, no proficiency can be made in the ſcience. It will therefore be proper, in the firſt place, to commit that ſyſtem, or part of the Scale to memory, which is marked by the treble Cliff; after this the attainment of other Cliffs will be more eaſy.

SECT. II. *Of Cliffs.*

A Cliff is a governing character, placed at the beginning of every Syſtem, or Stave of Lines, which regulates them as to their names. Theſe Cliffs are three in number, viz. TREBLE, TENOR, and BASS, (examples of which, ſee page 23.) The Treble Cliff ſtands on the ſecond line from the bottom, and gives the name of G to that line. This Cliff of late years is moſtly uſed for all the parts except the Baſs. The Tenor, or Counter Tenor Cliff, is ſometimes placed upon one line, ſometimes on another, although its proper place is the fourth line of the Tenor, and third of the Counter; but on whatever line it is placed, it gives the name of C to that line, and muſt be accounted a fifth below the Treble Cliff. The Baſs Cliff ſtands on the fourth line from the bottom, and gives the name of F to that line, and moſt be accounted a fifth below the Tenor Cliff; but let it be obſeved, that if a piece of muſic, mark'd with the Treble Cliff, is to be performed by mens voices, in that caſe, the firſt ſpace of the Treble Syſtem muſt be ſounded uniſon with the fourth line of the Baſs Syſtem. By attending to the above directions, it will be eaſy to name any line, or ſpace of any

ſyſtem, by firſt naming the Cliff line, and then the other Letters, in their alphabetical order, naming them regularly forward, when aſcending, and backward, when deſcending.

SECT. III. *Of Notes, their Names and Proportions.*

THE notes made uſe of to expreſs ſounds are ſix in number, *viz.* Semi-breve, Minum, Crotchet, Quaver, Semi-quaver, and Demi-ſemi-quaver. The Semi-breve, as to its proportion, in reſpect of duration is equal to two Minums, or four Crotchets, or eight Quavers, or ſixteen Semi-quavers, or thirty-two Demi-ſemi-quavers, as may be ſeen by conſulting the Table of time, page 19. Obſerve, when a point, or dot, is placed upon the right ſide of a note, it adds one half of its own value to it, in reſpect of time, as one pointed Semi-breve is equal to three Minums, one pointed Minum, equal to three Crotchets, and ſo of the reſt.

SECT. IV. *Of Reſts.*

EACH note of ſound has its correſponding note of ſilence, called a Reſt, which denotes a ceſſation of ſound, juſt as long as the note from which it takes its name ought to be ſounded. See a Scale of Notes and Reſts, page 23d.

SECT. V. *Of Tones and Semitones.*

IT was obſerved, when treating of the Scale, that it conſiſted of Tones and Semitones. A Tone therefore is a full degree of ſound, from any given note. A Semi, or half Tone, is the half of that degree. For example, make A, the given note, from A to B is a

full Tone; from B to C, a Semitone; from C to D, a full tone; from D to E, a full Tone; from E to F, a Semitone; from F to G, a full Tone; and from G to A, is a full Tone, and compleats the Octave.

SECT. VI. *Of Intervals.*

AN Interval, in muſic, is the diſtance of one ſound from another; as, firſt, an Interval, compoſed of a Tone and Semi-tone, is called a Third Minor or Leſſer Third. Secondly, an Interval, compoſed of two full Tones, is called a Third Major, or Greater Third. Thirdly, an Interval, compoſed of two Tones and a Semitone, is called a Fourth Minor. Fourthly, An Interval, compoſed of three full Tones, is called a Fourth Major, or Greater Fourth, and ſo of all the reſt; the Major Interval, poſſeſſing always a Semitone more than the Minor.

SECT. VII. *Of Time.*

TIME is an eſſential quality of muſic, therefore every piece of muſical compoſition is governed, as to its time, by a mark placed at the beginning, to indicate the ſlowneſs, or briſkneſs of its movement. Although there be a great variety of Moods or marks, there is properly but two ſpecies of Time, *viz.* Common and Triple. The firſt mark for Common Time is a ſimple C, which denotes the ſloweſt movement. The time allowed to a Semi-breve, in this Mood, is four ſeconds, or beats of an eight-day clock. This is called the Adagio Mood. The ſecond mark is a C, with a line acroſs, and denotes the movement briſker than the former, this is called the Largo Mood; but when the C is inverted, or turned backward thus Ↄ, it denotes the movement very briſk. The meaſure note

in each bar of theſe movem ents is one Semibreve, or two Minums, or four Crochets, or eight Quavers, &c. There is another mark ſometimes made uſe of, *viz.* $\frac{2}{4}$ which ſignifies two Crotchets in the Bar; the two laſt are called Allegro Moods. Triple Time is known by theſe characters, $\frac{3}{2}$ $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{12}{8}$, &c. The firſt of theſe ſignifies three Minums; the ſecond three Crotchets; the third, three Quavers; the fourth, ſix Quavers; and the fifth, twelve Quavers in the Bar. The figure above, ſhewing the quantity, and the figure below ſhewing the quality of the notes. Obſerve, in common time, the one half of the Bar muſt be ſung with the hand or foot down, the other half with it up. In Triple Time, the one third with it up; the two thirds with it down; being always ſure to beat the time, at the beginning of every Bar.

SECT. VIII. *Of Flats and Sharps.*

THE nature and uſe of a Flat, is to ſink or depreſs the ſound of the note, before which it is placed, a Semitone. The uſe of the Sharp is to elevate, or raiſe the ſound of the note a Semitone; this is called Accidental Flating, or Sharping; but when Flats or Sharps are placed at the beginning of the Stave, this indicates a change of the key, and conſequently a different arrangement of the Tones and Semitones, from that which they are repreſented in the natural ſcale, and ſerves to ſhew, that all the notes that ſtand upon theſe lines or ſpaces, that are flated or ſharped at the beginning, muſt be flated or ſharped accordingly, unleſs contradicted by a Natural, the office of which character is to contradict either flat or ſharp, and reſtore the note to its primitive ſound. But as theſe

things will be exemplified, when treating of tranſpoſition, I ſhall ſay no more concerning them here, but proceed to take notice of other characters; and, firſt, of Bars. Bars are of two kinds, viz. Single and Double. A Single Bar is a line drawn acroſs the Stave, and ſerves to divide the muſic into proper portions, agreeable to the Mood of Time. A Double Bar is two lines drawn acroſs, and ſerves to divide the muſic into ſections, or ſtrains. A Double Bar, with points or dots, ſignifies to repeat the foregoing ſtrain. The letter S is a mark of return, directing to return to that note over which it is placed, and ſing over again. When the letter W is placed at the end of the Stave, it is always placed upon that line, or ſpace, upon which the next note ſtands. When an arched line is drawn over the head of two, three, or more notes, they muſt be ſung to one ſyllable. Theſe are called Ties. When three Quavers are tied together, and the figure 3 placed over them, they muſt be ſung in the time of one Crotchet. A Hold, or Pauſe, or Cadence, is a ſmall arched line, with a point below it, ſignifying liberty to the performer to follow his own ideas, or particular taſte. A Diminutive, is a note or notes, in miniature, which take up no part of the time, but ſerve as graces to certain diſtances. Uniſon, ſignifies two notes upon one line or ſpace.

See all the above characters in page 23d.

SECT. IX. *Of Keys.*

THE Key is the principal governing note of the piece, and is always the laſt note of the Tenor or Baſs parts. There are naturally but two Keys in mu-

ſic; the one chearful, or ſharp, the other plaintive, or flat. The natural ſharp Key is C, the note above Mi, and has the Major Third above it. The natural flat Key is A, the note below Mi, and the Minor Third above it; but theſe keys may be tranſpoſed into a variety of arrificial Keys, as may be ſeen in the next ſection.

SECT. X. *Rules for tranſpoſing the Mi note through every Semitone of the Scale.*

1 IF neither flat nor ſharp be ſet at the beginning of a tune, Mi is in B, key ſharp in C, flat in A
2 If B alone be flat, Mi is in E
3 If B and E be flat, Mi is in A
4 If B, E, and A be flat, Mi is in D
5 If B, E, A and D be flat, Mi is in G
6 If B, E, A, D, and G be flat, Mi is in C
7 If B, E, A, D, G, and C be flat, Mi is in F
8 If B, E, A, D, G, C, and F be flat, Mi is in B
9 If F alone be ſharp, Mi is in F
10 If F and C be ſharp, Mi is in C
11 If F, C and G be ſharp, Mi is in G
12 If F, C, G and D be ſharp, Mi is in D
13 If F, C, G, D, and A be ſharp, Mi is in A
14 If F, C, G, D, A and E be ſharp, Mi is in E
15 If F, C, G, D, A, E and B be ſharp, Mi is in B

Let it be obſerved here, that if the Key be the note immediately above Mi, then it is ſharp; but if the immediate note below, then it is flat. Having found, by the above rules, where your Mi note is, it will be no hardſhip to Sol, Fa, any tune, upon any Key, or Cliff whatever, by attending to the following ſimple inſtruction. Above Mi ſing twice Fa, Sol, La, and below

Mi twice La, Sol, Fa. In both caſes your Mi will again occur, and the Semitones will be between Mi Fa, and La Fa, aſcending, and between Fa Mi and Fa La, deſcending, unleſs an accidental flat or ſharp is introduced.

SECT. XI. *Of Tranſpoſition.*

TRANSPOSITION ſignifies to remove from one key to another. This muſt be effected, either by an increaſe, or decreaſe of flats or ſharps. For example, let it be required to tranſpoſe Walſal tune, page 32. from the key of A, in which it ſtands, to B, which is a full tone higher; in this caſe it will be neceſſary to ſharp both Semitones, viz. F and C. This will place the Semitones between C, D and F, G, which is the third and ſixth above the key, and the Mi note in C, which correſponds with rule 10th of the foregoing ſection. Further, let it be required to tranſpoſe Paiſley tune, page 26, from the key of G, in which it ſtands, a full tone lower. In this caſe B muſt be flated, and then the Semitones will come in the fourth, and Octave above the key, and the Mi note will be in E, the note immediately below the key which correſponds to rule 2d of the foregoing ſection.

It would be ſuperfluous to add any more examples, as the foregoing rules and directions, together with the tables of tranſpoſition, page 24 and 25, are ſo plain, that no perſon who pays any attention to them, will be at a loſs. Only when you tranſpoſe a tune in the ſharp Key, be always ſure your Semitones come in the fourth and Octave above the key, and when Flat, the third and ſixth.

DICTIONARY.

Accompaniment, the voice accompanied by an inſtrument, or inſtruments.

Adagio, the ſloweſt movement in muſic.

Affetuoſo, affecting, tenderly, &c.

Air, a piece of muſic adapted to the words of a ſong.

Al Segno, the firſt part recommenced, not entirely from the beginning, but as far as the return is marked

Allegro, briſk, lively

Allegretto, more moderate than Allegro, and with leſs vivacity

Alto, or *Altus*, the upper parts of muſic

Alto Concertante, the tenor that ſings or plays throughout

Alto Ripieno, the tenor that ſings or plays now and then

Amoroſo, ſweet, eaſy, &c.

Andante, ſlow, pleaſing, diſtinctly

Arietta, a little air

Arioſo, ſinging well ſuſtained, open, and appropriated to the greater airs

Arpeggio, the method of cauſing the ſounds of an accord to be heard ſucceſſively and rapidly, inſtead of ſtriking them all at a time

Aſſai, an augmentative adverb, ſometimes joined to the word which denotes the movement of the piece, as *preſto aſſai*, very quick

Largo Aſſai, very ſlow

Baſſo, the Baſs, or loweſt part in muſic

Baſſo Continuo, thorough Baſs

Brilliante, much the ſame as Allegro

Cadenza, that motion of the throat called warbling

Canon, a perpetual fugue, each part ſucceeding another, repeating the ſame air

Cantata, a dramatic piece

Cantic, a hymn in honour of the Divinity

Cavatina, a ſhort air, which neither has a return nor ſecond part

Chorus, a piece of muſic compleat in four parts, ſung at the ſame time by all the voices, and played by the whole band

Cliff, a character of muſic. See Introduction page 2

Concerto, an aſſembly of muſicians, performing pieces of vocal or inſtrumental muſic

Concord, an union of two, three, or more ſounds uttered at once

Counter-tenor, that of the four parts of muſic, which belongs to the ſhrilleſt and cleareſt voices of men

D. C. or *Da Capo*, begin and end with the firſt ſtrain

Demi-tone, ſame as Semitone. See Introduction p. 4

Diapaſon, the interval, or conſonance, of the Octave

Diatonic, the progreſſion of the ſcale by tones and ſemitones

Diſdiapaſon, Double Octave

Duetto, or *Duet*, a piece of muſic in two parts

Echo, a returned or reflected ſound

Favorito, a favourite air

Forte, loud, ſtrong

Fortiſſimo, very loud

Forte-piano, the art of ſweetening and enforcing the ſounds, in imitative melody

Fugue, a piece of muſic which paſſes ſucceſſively and alternately from one part to another; that is, to fly or purſue each other

Gagliardi, the ſame as Allegro

Gai, a middle movement between quick and ſlow

Gavotto, or *Gavot*, a lively two timed air

Grave, ſlow; likewiſe gravity in the execution

Guidon, a direct. See page 23

Harmony, a ſucceſſion of concords, according to the laws of modulation

Haut, high or ſhrill

Haut Contre, Counter-tenor

Haut Deſſus, firſt Treble

Interlude, a piece of muſic or dancing between the acts of an Opera or Concert

Intonation, the action of tuning

Jargon, a confuſed multitude of different ſounds

Largo, ſlow; not ſo ſlow as Adagio

Largetto, or *Larghetto*, quicker than Largo

Medley, a mixture of odd things

Melody, a ſucceſſion of ſounds agreeable to the ear

Men Allegro, not ſo quick as Allegro

Men Forte, not ſo loud as Forte

Men preſto, not ſo quick as Preſto

Moderato, ſame as Andante

Muſician, He who compoſes, and he who executes muſic

Non Troppo Largo, not too ſlow

Non Troppo Preſto, not too quick

Octave, an interval of eight notes

Ode, an air or ſong

Overture, a piece of Symphony, which ſerves as an introduction to operas, &c.

P. or *Piano*, ſoft, ſweet, &c.

P. P. or *Pianiſſimo*, very ſweet

Paſtorale, ſignifies to ſing in a ſweet, eaſy, gentle manner

Pinch, a grace proper for certain inſtruments, particularly the harpſichord

Piu, put before any word, ſignifies, a little more; as, piu Allegro, more briſk than Allegro

Poco, ſignifies the contrary of Piu; as Poco Allegro, not ſo briſk as Allegro

Poco Piu, ſignifies a little more briſk

Poco Meno, a little leſs briſk

Preſteſſimo, very quick

Quadruple, four times as much

Quartetto, a piece of muſic in four parts

Recitative, a method of ſinging, which approaches nearly to ſpeech

Replique, uniſon, or Octave

Retornello, ſignfies ſhort ſymphonies

S. or, *Solo*, ſignifies ſingly or alone

Senza, ſignifies without; as, Senza Organa, without an organ

Sonatta, a muſical compoſition for inſtruments

Spiccato, denotes ſtrong and well detached ſounds

Spiritoſo, with life and ſpirit

Staccato, ſame as Spiccato

Subito, quick; as, Verte Subito, turn over quickly

Symphony, melodious harmony, performed by inſtruments, in Songs, Operas, Concerts, &c.

Syncopation, a note of one part breaking off in the middle of a note in another part

Syncope, is the driving off a note

Tardo, ſame as Largo

Taſto, ſignifies the notes muſt only be touched. This chiefly reſpects Baſs notes upon the organ and harpſichord

Tenderment, ſame as Amoroſo

Tie, an arched line. See Introduction, page 6

Timoroſo, ſing or play with great fear and caution

Tranſpoſition, to change a piece of muſic from one key to another

Trillo, ſhaking with voice or inſtrument

Trio, a tune in three parts
Tritone, the Major fourth
Tutti, altogether the contrary of ſolo
Uniſon, one and the ſame ſound
Veloce, ſame as Preſto
Velociſſimente, ſame as Preſtiſſimo
Vigoroſo, or, *Vigoroſamente*, with ſtrength and vigour
Viſto; or, *Viſtomente*, much the ſame as Preſto
Vivace, or *Vivacemente*, or *Vivamenti*, with life and ſpirit
Vivaciſſimo, near as quick as Allegro
Vocale, muſic of voices
Volte; or, *Verte*, turn over
Volte Subito, ſame as Verte Subito
Volte t reſto; or, *Verte Preſto*, ſame as Verte Subito.

HYMNS.

HYMN I. COMMON METRE.

WHERE'ER I turn my weary eye
Surrounding ſorrows wait;
For vain are all the paſſing joys,
And faireſt ſmiles of Fate.

II.

Full oft, thro' Life's perplexing maze,
We chace ſome diſtant gain;
Death comes—we leave the mad purſuit,
And ſigh—that all is vain.

III.

And is all vanity below?——
Religion mild replies,
" No other joys ſave thoſe I give,
" Can make thee good or wiſe.

HYMN II. SHORT METRE.

YE dazzling ſtars above,
That deck the midnight ſky,
Say, whence the mighty pow'r that thus
Suſpended you on high?

II

Wide o'er the vaſt expanſe
Your glitt'ring numbers roll;
And thus, methinks, in ſolemn ſtrains,
You whiſper to the ſoul.

III.

"For THEE, from age to age,
"Here ſilently we ſhine,
"To lift thy thoughts from things below,
"And lead them to divine."

HYMN III. LONG METRE.

GLAD Morning now unfolds her wing,
And ſhakes the dews of night away,
The birds, from airy branches, ſing,
To hail the near approach of day.

II.

How ſad to them when Sol retires!
How welcome his returning rays!
When love their every breaſt inſpires,
To chant the great Creator's praiſe.

III.

Come then, my ſoul! that Pow'r adore,
While light, and life, and time remain;
Soon may my day of life be o'er,
And death's deſcending darkneſs reign.

HYMN IV. CXXIV PSALM.

SLOW ſinks the Sun
Amid the ruddy main,
While ſilence ſeals
Each cloſing eye to reſt;
The weary bird
Steals ſoftly to its neſt,
While, from the town,
The ſounds of labour ceaſe,
And all around
Is univerſal peace.

Now, while the Moon
  Begins her nightly courſe,
While mild the air,
  And ſilent ſleeps the breeze,
And ſhadows ſtretch
  Beneath the branching trees,
There muſing deep,
  Let Contemplation ſtray,
Far from the noiſe
  And diſcontents of day.

HYMN V. CXLIII PSALM.

WHY fails my courage now?
  Why tremble I at death?
Why ſweats my throbbing brow,
To yield that trifle—breath?
Alas! ſome pow'r within
Inceſſant ſeems to ſay,
That I, in deepeſt ſin
Have trifled life away.
Oh! ſave me from the deep,
That life I may renew;
Suſpend the blow, but keep
Death ever in my view.

HYMN VI. CXXXVI PSALM.

AGAIN the fading fields
  Announce wild Winter nigh;
Each ſhade the harveſt ſhields
From the inclement ſky.
    Low lowr the clouds.
    And o'er the plain
    Faſt pours the rain,
    And ſwells the floods.
Loud o'er the lonely height
The laſhing tempeſt howls;
And through the tedious night
Wild ſcream the wailing owls;
    While round the ſhores
    Of Albion wide,
    In foaming pride,
    Old Ocean roars.

HYMN VII. COMMON METRE.

TO Him who bids the tempeſt roll,
Or lulls the noontide blaze,
In joyful Anthems let your ſoul
Proclaim his boundleſs praiſe.

II.

Where'er yon glorious orb of day
Diſpels the dreary night;
Where'er his bright refulgent ray
Diſpenſes life and light.

III

In one triumphant chorus high,
Let all unite around,
Till loud along the vaulted ſky,
The lofty ſong reſound.

EASTER HYMN.

SONS of Men your voices raiſe, Hallelujah.
To the great Creator's praiſe, Hal.
While the ſolemn ſwelling ſong, Hal.
Riſes from the joyful throng, Hal.

At the chearful dawn of day, Hal.
Nature joins the grateful lay, Hal.
And when Evening brings the Night, Hal.
Silence muſes on his might, Hal.

Let us then our voices raiſe, Hal.
To his high unbounded praiſe, Hal.
While all nature's buſy throng, Hal.
Joins the univerſal Song, Hal.

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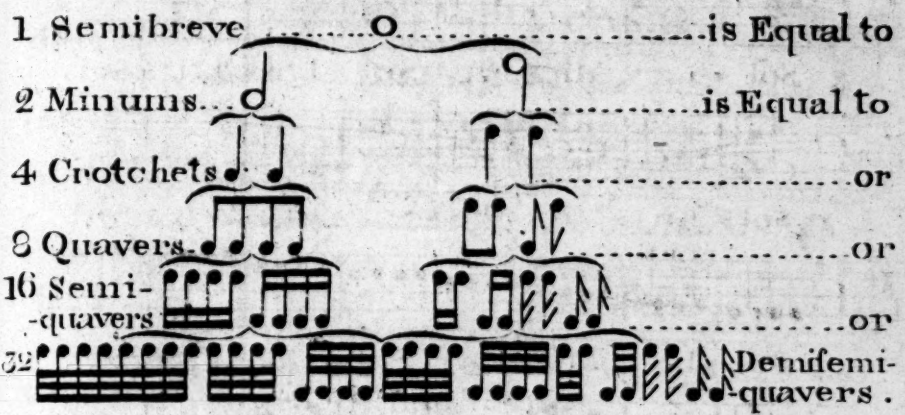
Hymn Fourth.....75
——for two voices...73
——(Evening).....66
——(Morning).....65
——(Eaſter).....71
James's (St.).....35
Ive's (St.).....37
London (Old).....36
London (New).....43
Martyrs.....55
Mary's (St.).....47
Matthew's (St.).....38
Michael's (St.).....58
Montroſe.....72
Neilſton.....70
Neot's (St.).....31
Newcaſtle.....54
Norwich.....30
Paiſley.....26
Paul's (St.).....44
Pſalm (Old 100).....50
——(New 100).....51
——(Greens 100)...60
——(119).....56
——(143).....74
——(124).....59
——(145).....61
——(136).....63
——(148).....64
Renfrew.....72
Stilt.....41
Stroudwater.....27
Thomas's (St.).....28
Walſall.....32
Wells.....52
Wirkſworth.....42

The Scale or Gamut.

Common.

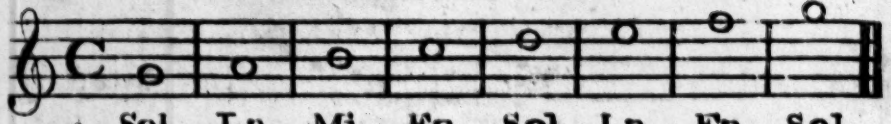


Triple.

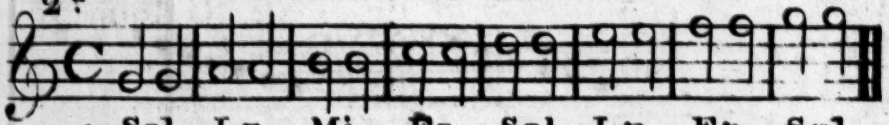
Common Time Moods.

Triple Time Moods.

Lefson 1st



2d



3d

4th

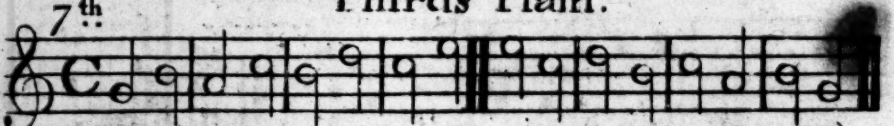
5th

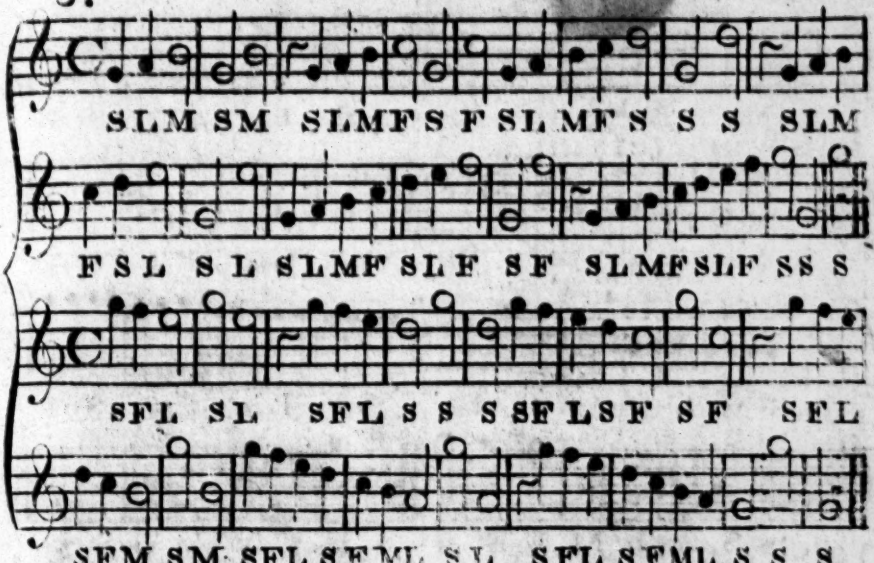
6th

Thirds Prov'd.

7th

Thirds Plain.





9th 4ths Prov'd.

10th. Fourths Plain.

11th. or Leſson 1st. in Triple Time.

1	2	3	4	5	6	7	Simple
8	9	10	11	12	13	14	Double
15	16	17	18	19	20	21	Triple
22	23	24	25	26	27	28	Quadruple
Concords	Discords	Concords	Discords	Concords	Concords	Discords	

Scale of Notes & their coresponding Rests.

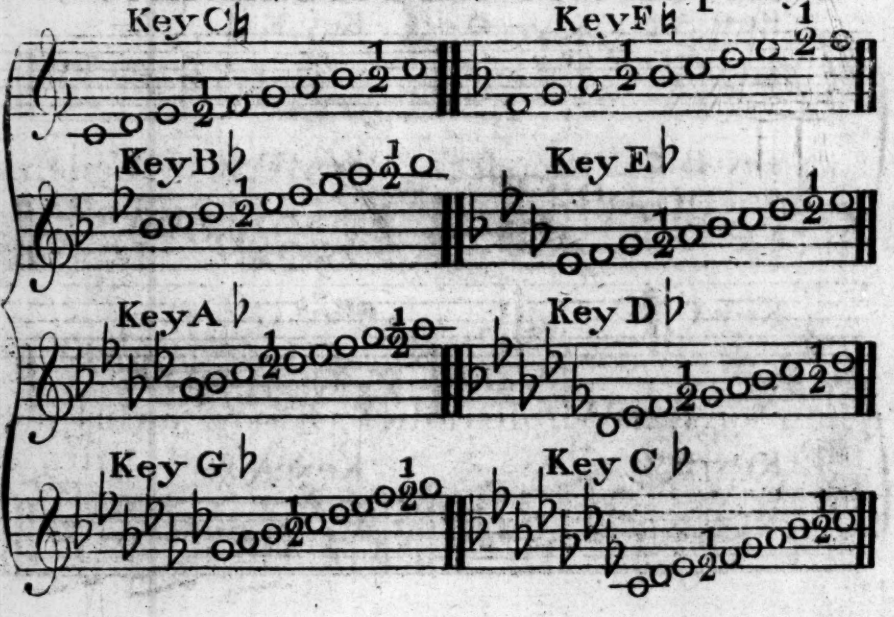
A Number of other characters used in Music

Shake on the Whole note Practised thus.

Shake on the half note Practised thus.

Increase of Flats in Flat Keys.

Increase of Flats in Sharp Keys.



Jncrease of Sharps in Sharp Keys.

Jncrease of Sharps in Flat Keys.

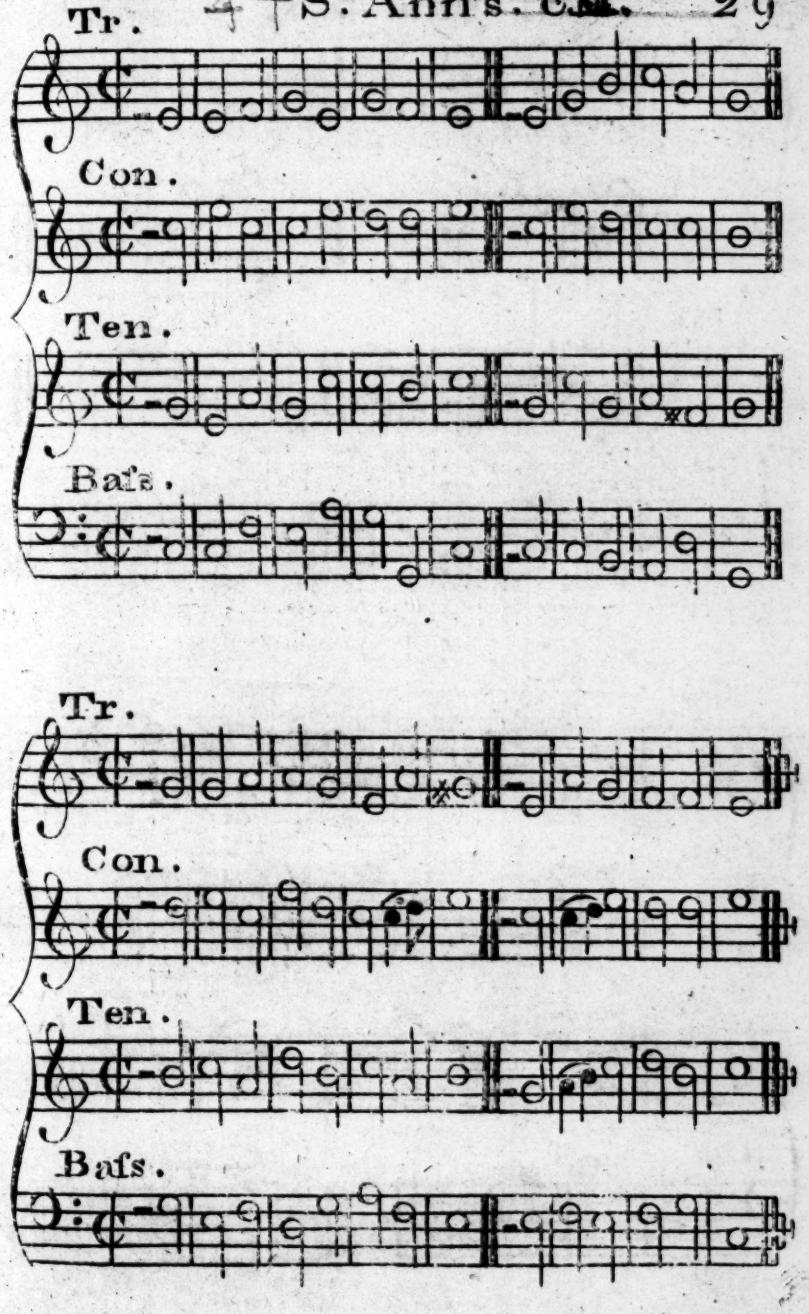
Paisley. C.M. In

††Stroudwater. Cm

Purcell. died 1695

St. Thomas's. C.M.

Purcell. died 1695.



Early Reformed Tune.

Tr. ~~Burford~~ Norwich. C.M.

G. Kirbye? or Purcell

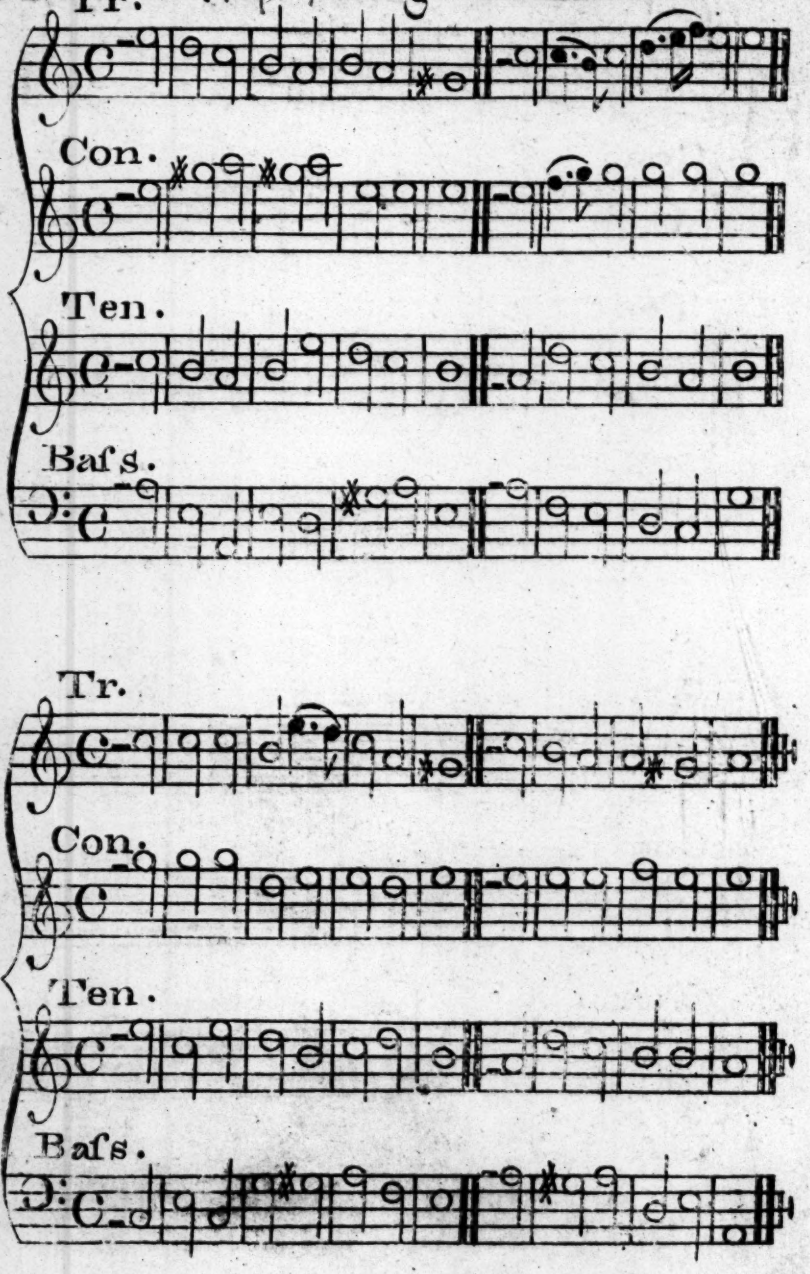
Tr.
Con.
Ten.
Bafs.
Tr.
Con.
Ten.
Bafs.

Walsal. C.M.

Purcell died 1695.

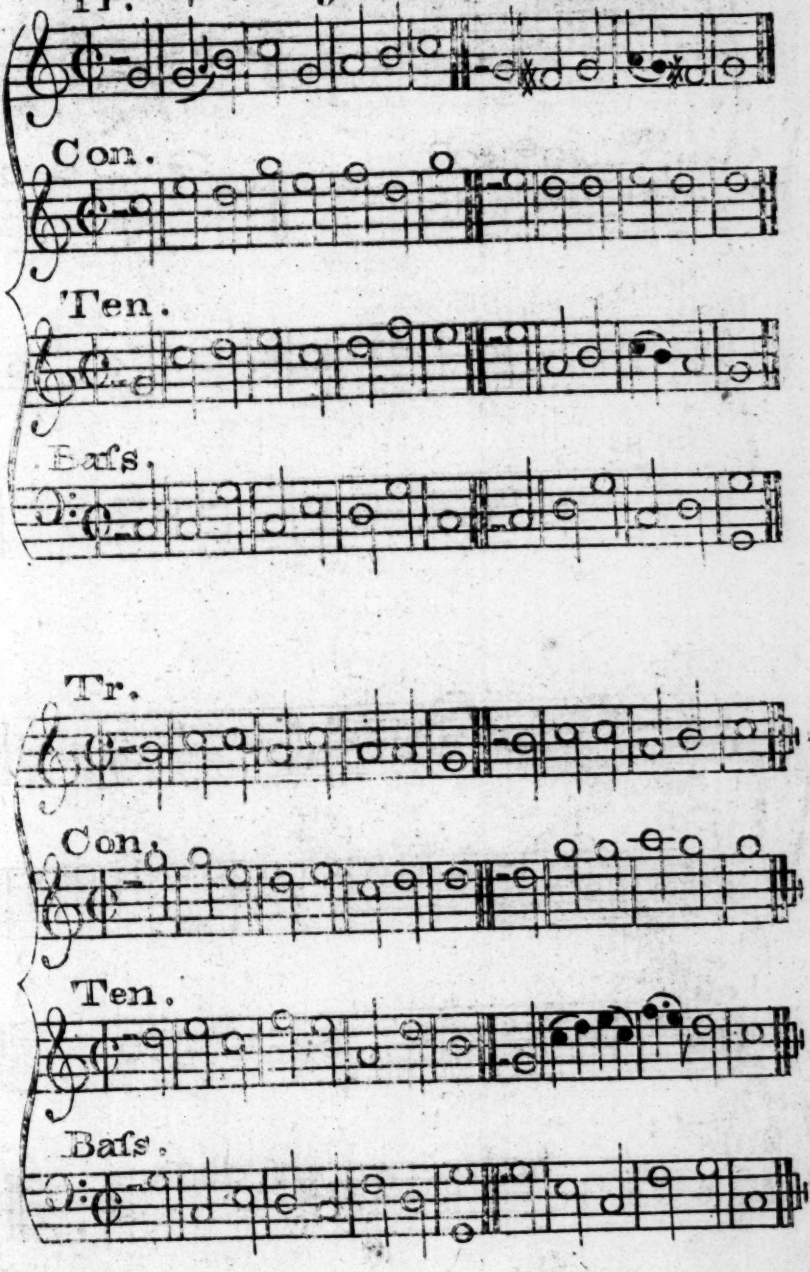
Dr M. Greene. died 1755.

Elgin. C.M.



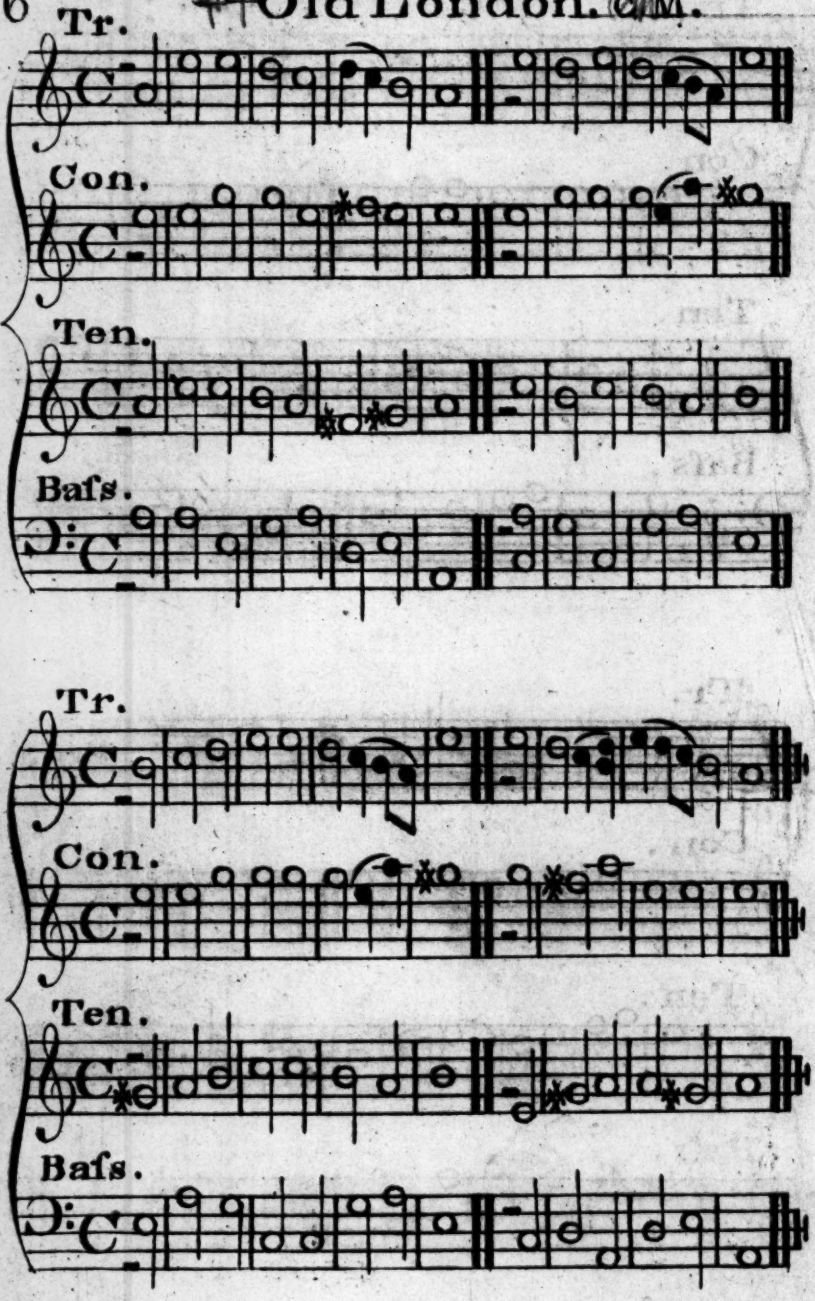
From Knox's Psalms 1635.

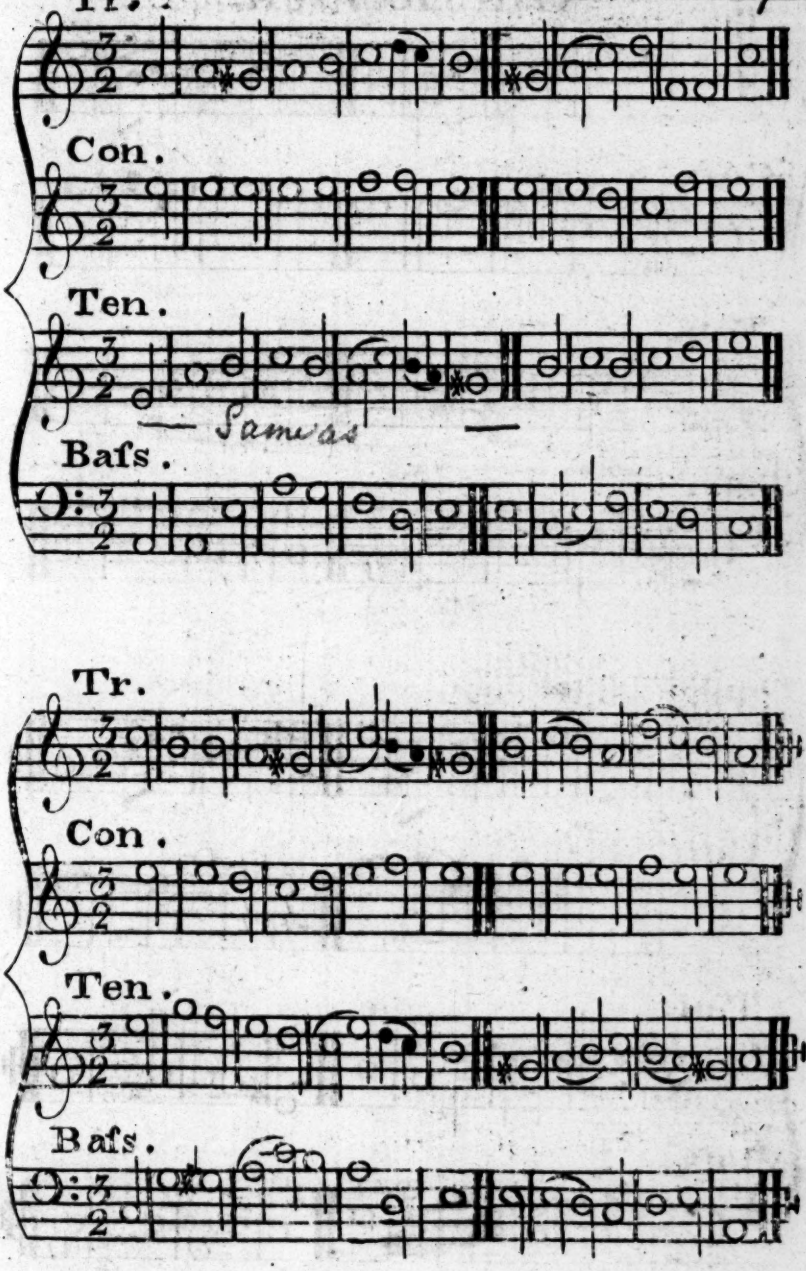
††St. James's.



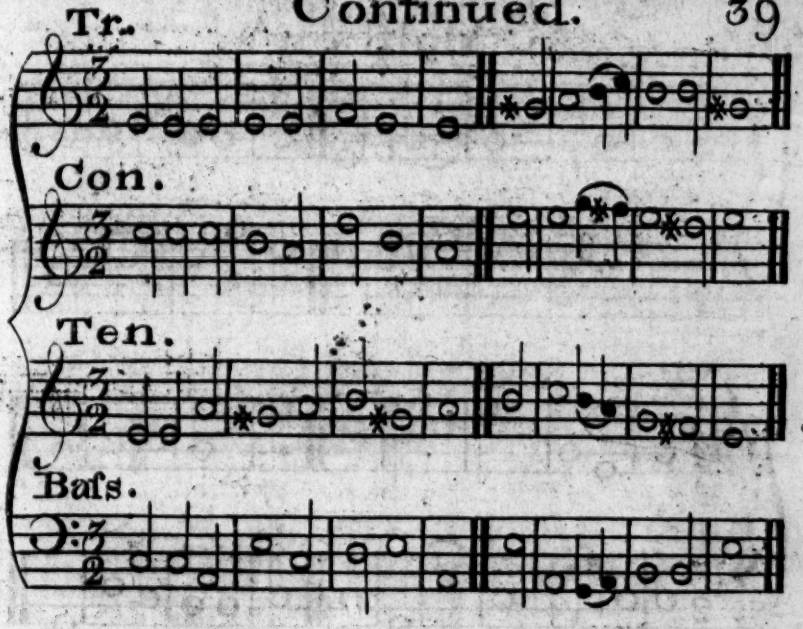
R. Courteville

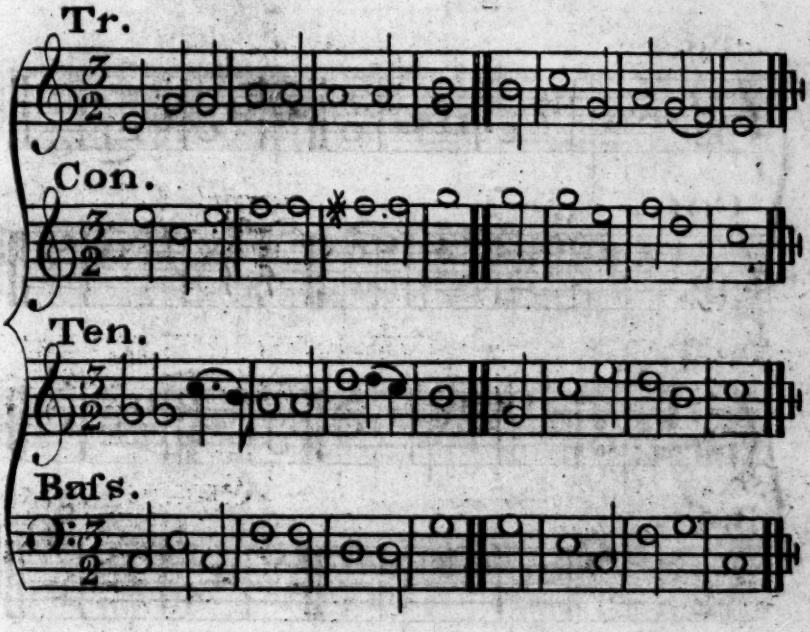
Old London. C.M.




Tr.
Con.
Ten.
Samuas
Bafs.
Tr.
Con.
Ten.
Bafs.

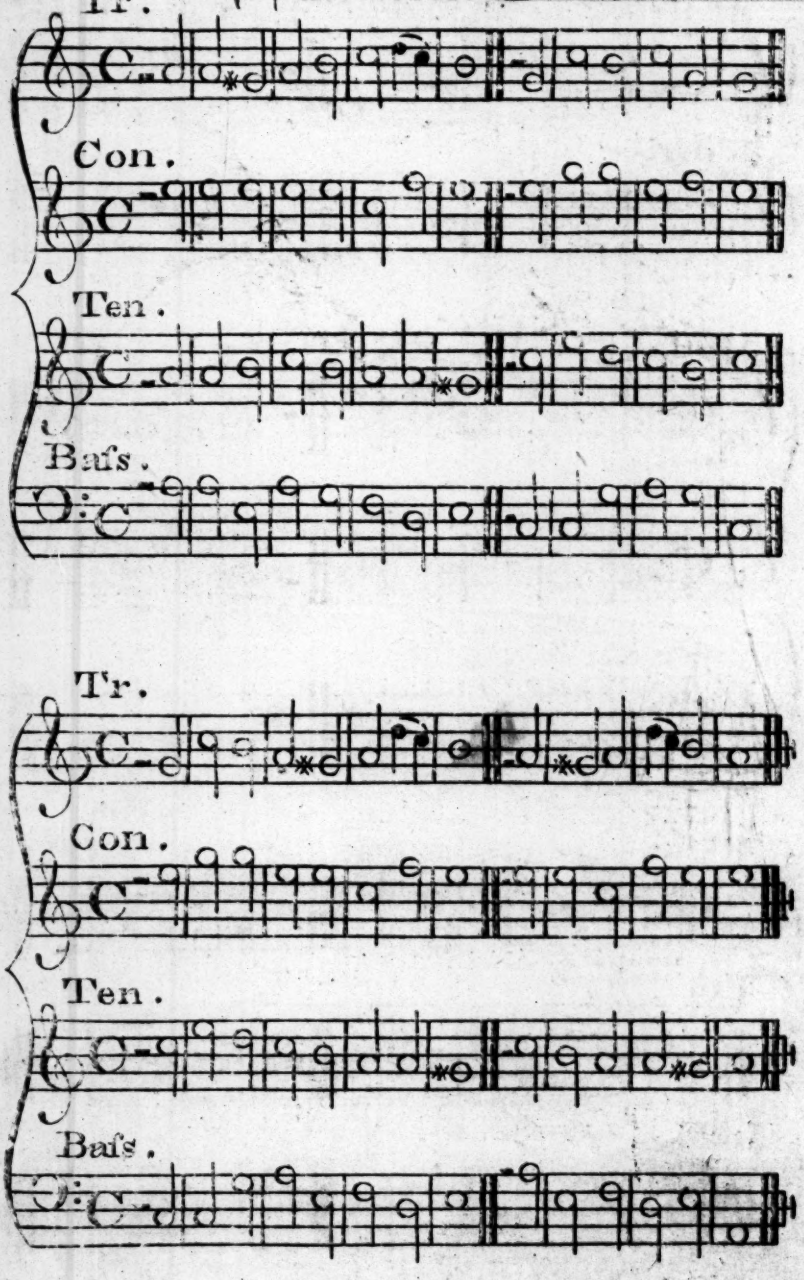
Tr. ++ St. Matthiew's L.C.M.





Dr W. Croft. died 1727.

++Dundee. C.M.



G. Kirbye.

Coleshill. C.M.

Ten.

Ten.

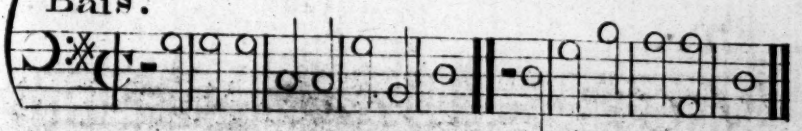
G. Kirbye.

Stilt or York. C.M.

Med.

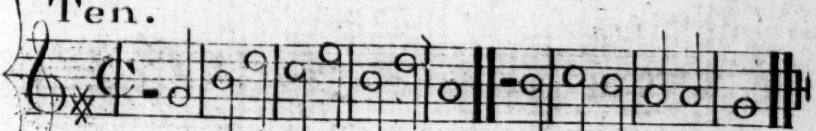
Ten.

Bafs.



Med.

Ten.



Bafs.

Sing Dundee Bafs. Con. or Treb.
to Coleshill.

J. Milton, 1640.

42 Tr. ++Wirksworth. 8 M.

Dr M. Greene. died 1755

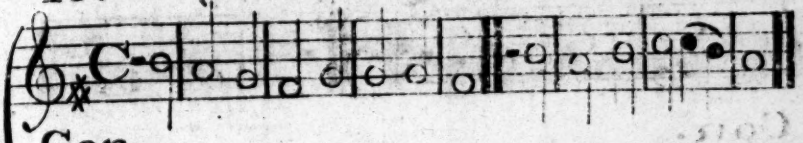
From John Knox's Psalms. 1635.

Tr. ++ St Paul's. c.m.

W. Tate.

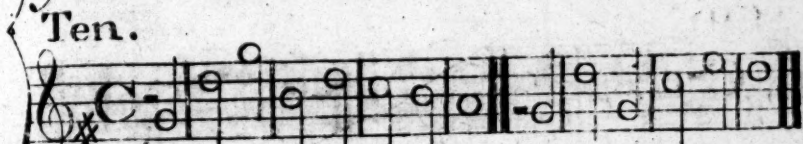
St. David's. C.M.

Tr.

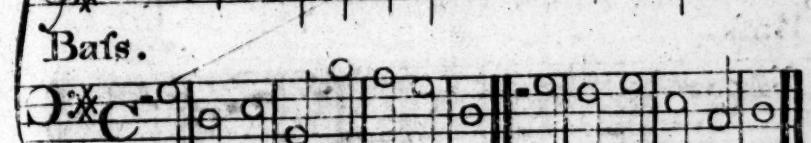


Con.

Ten.

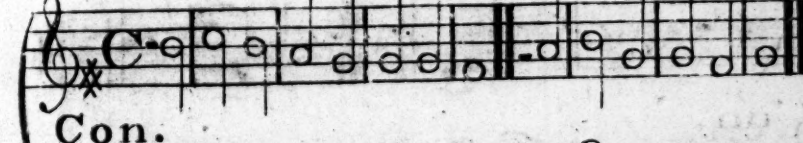


Baſs.



Tr.

Con.



Ten.

Baſs.

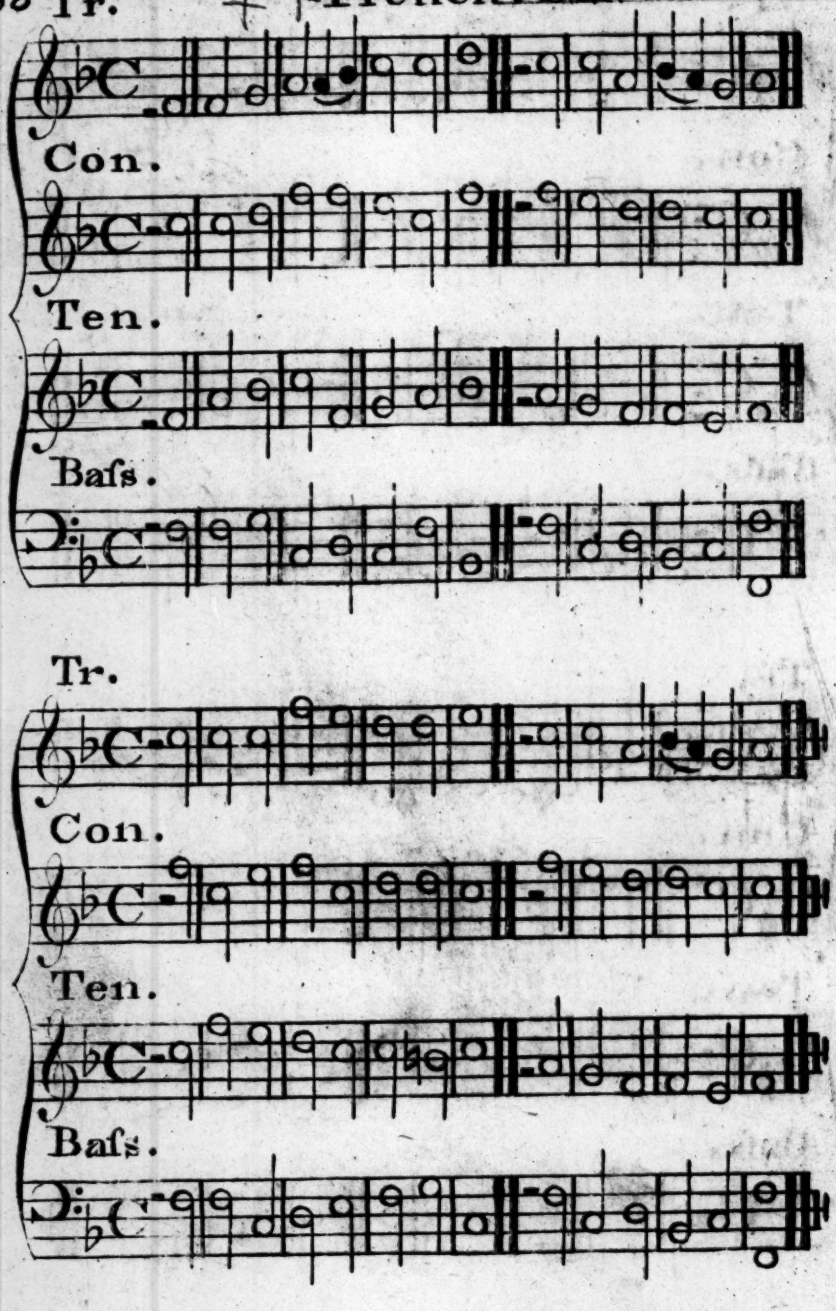
Ravenscroft. died 1630.

Bangor. C.M.

Ascribed to W. Tansur.

Rathiel.

Tr. ++French. C.M.



Ascribed to Ravenscroft. died 1630.

Dr Jer. Clarke. died 1707.

50 Tr. ++ 100 Psalm. L.M.

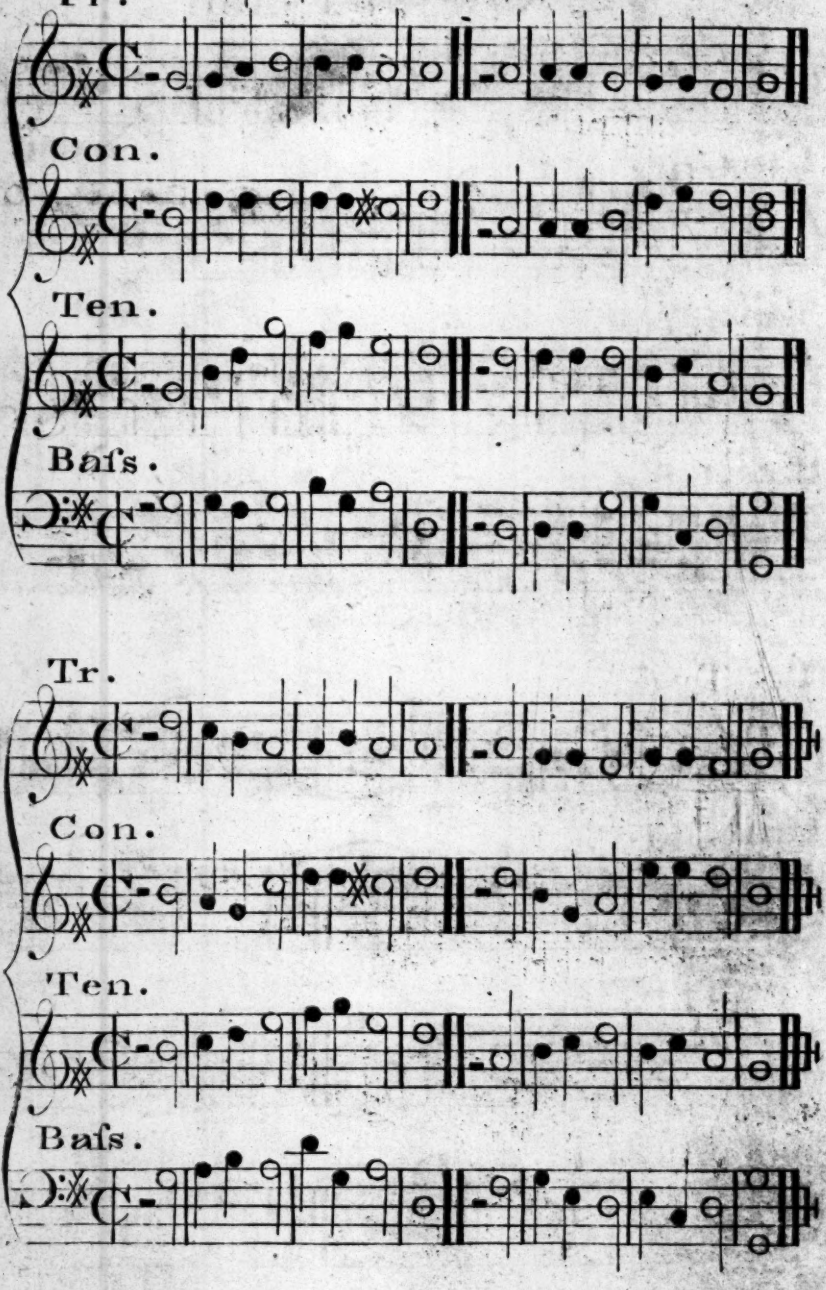
Claude le Jeune? died 1570?

Hanover 10s 9ll s.

New 100 Psalm. L.M.

Ascribed to Dr Croft?
or to Handel

++Wells. L.M.



St George. C.M.

Ascribed to J. Seb. Bach. died 1754.

54 Med. ++ Newcastle. S.M.

Med.

Med. ++ Glasgow. C.M.

Continued.

Med.

Ten.

Baſs.

J. Holden. c 1790.

Martyrs. C.M.

Med.

Ten.

Baſs.

Med.

Ten.

Baſs.

Tr.
Con.
Ten.
Basſ.
Tr.
Con.
Ten.
Basſ.

Tr.
Con.
Ten.
Bafs.
Tr.
Con.
Ten.
Bafs.

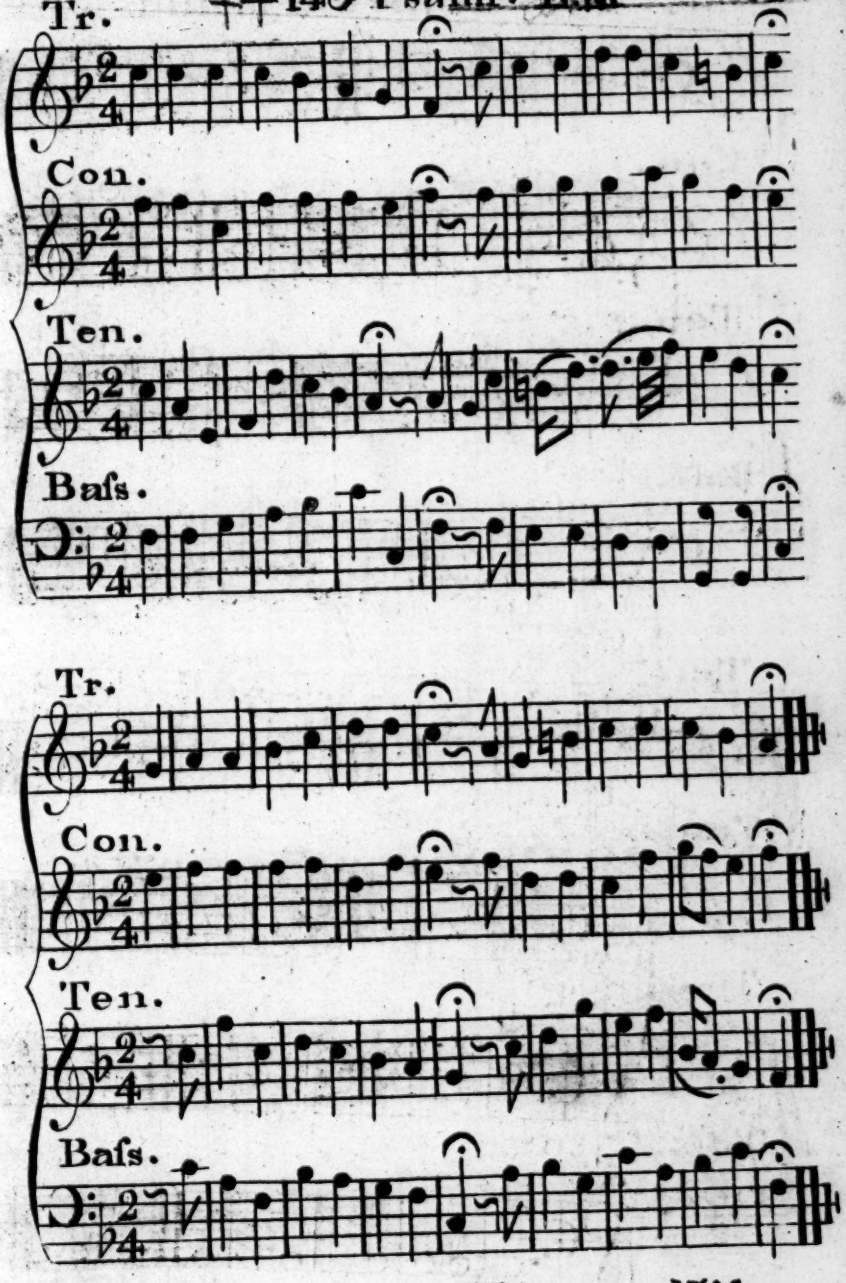
++St. Michael's. C.M.

Old French Choral.

Tr.
Con.
Ten.
Bass.
Tr.
Con.
Ten.
Bass.

60 Tr. Green's 100 Psalm. L.M.

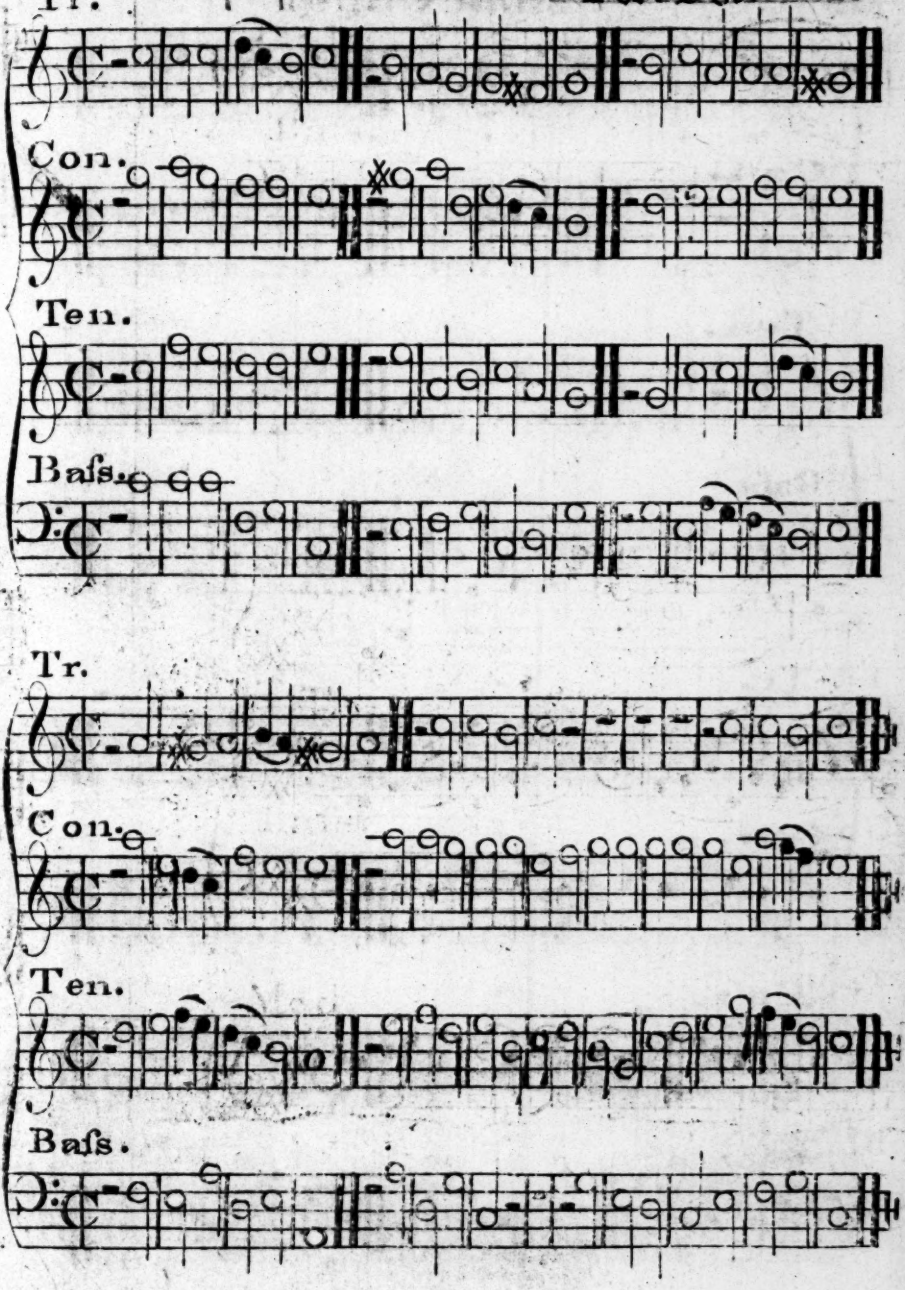
George Green.



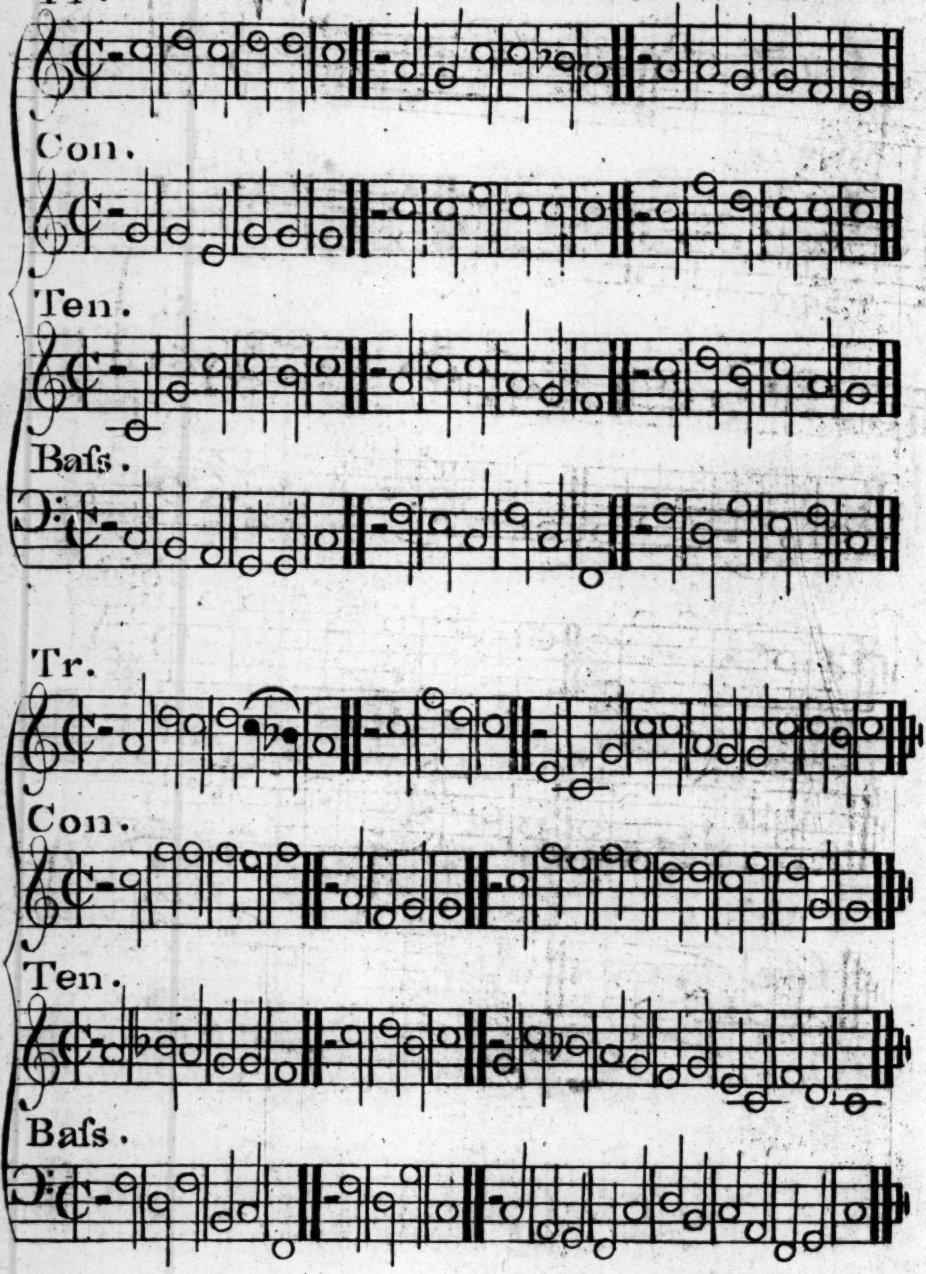
J.F Lampe. 1746.
Asc. to Dr Maurice Greene; died 1755

62 Tr. ++Abbey. C.M.

From Knox's Psalms 1635.


Tr.
Con.
Ten.
Baſs.
Tr.
Con.
Ten.
Baſs.

++ 148 Psalm. 46s and 128s.



From Knox's Psalms 1635.

++Morning Hymn. L.M.

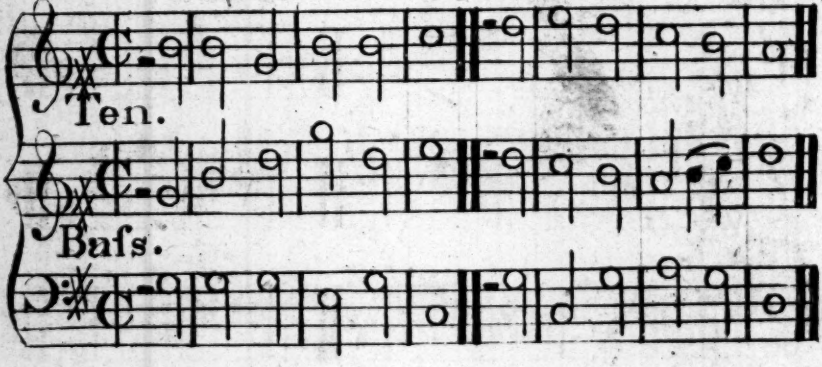
Uffingham

Med. ++ Evening Hymn. L.M. Jer. Clark

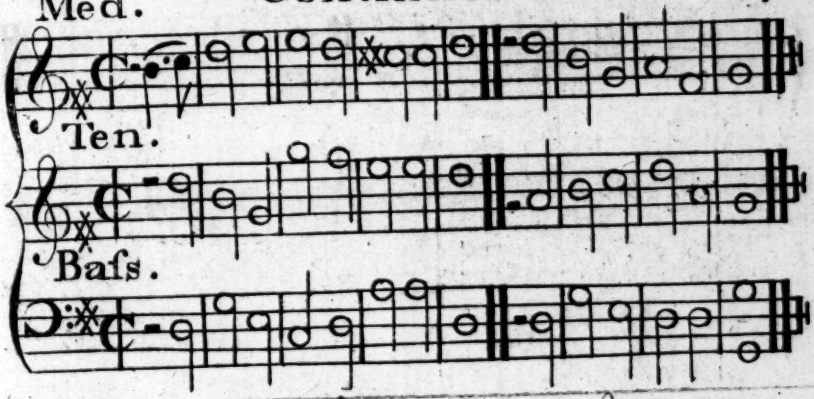
Med.

D.r Jer Clark died 1707.

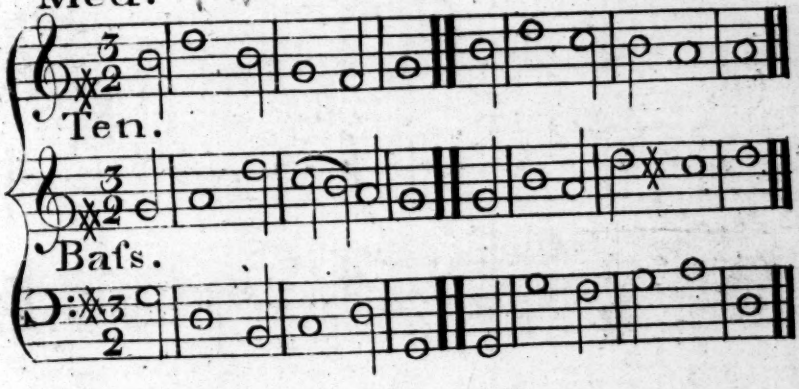
Med. ++ Derby. S.M.



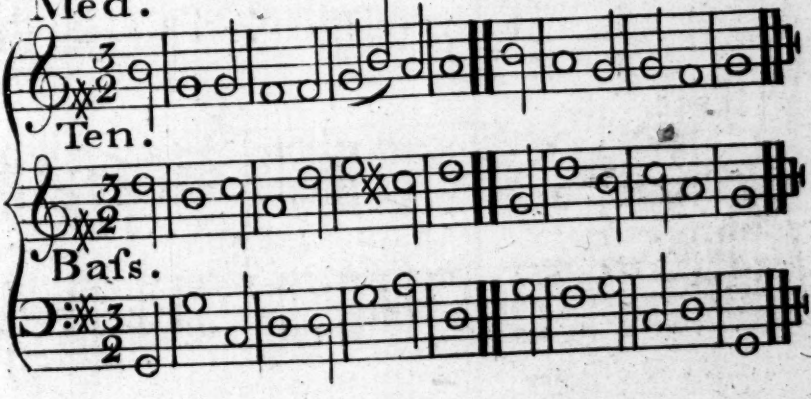
Med. Continued.



Med. St. Alban's. S.M.



Med.



++Funeral. C.M.

Dr W. Wheall, died —

Tr. | + Nielston. CM.

Easter Hymn. 8s with Chorus

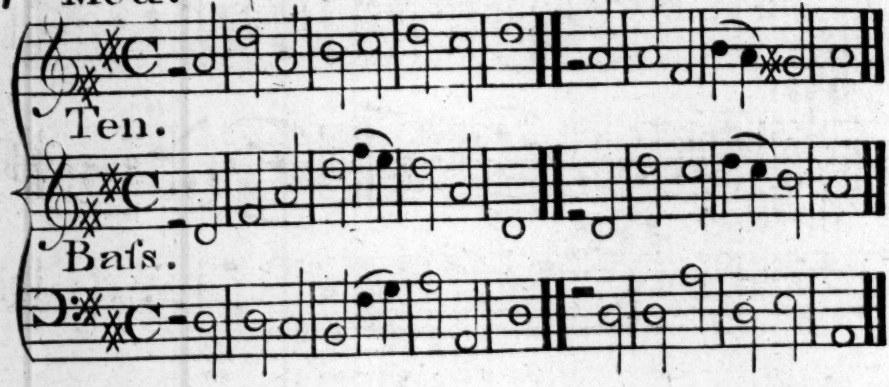
Med.

Med.

Med.

Ascribed by C. Wesley, to Dr Greene. died 1755.

72 Med. ††Montrose. C.M.



Med.

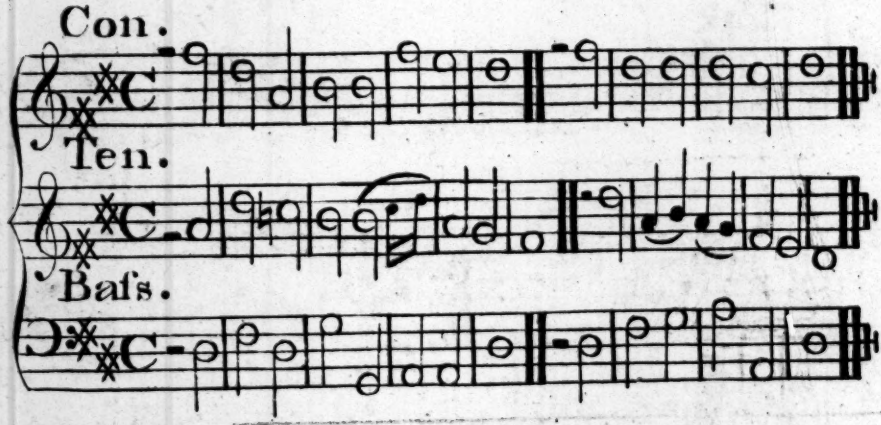
Old Scottish Tune.

Tr. Abridged or Renfrew. C.M.

Ten. Hymn for 2 Voices. C.M.

German Chorale
Schäffer

74 Con. ++ Avr. C.M.



Con. 14 3 Psalm. 4 lines 6s.

Tr.
Con.
Ten.
Bafs.
:S: Tr.
:S: Con.
:S: Ten.
:S: Bafs.

Boston. C.M.D.

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